July 2, 1937

Mr. George Biddle
Croton-on-Hudson, New York

Dear Mr. Biddle:

I was very much [illegible] when I read your letter but I am afraid that my talents - if any - do not include the literary field.

[illegible]

For some years I have discussed a book such [illegible] in your letter. Laurent, Gaylor, [illegible] and other friends of Pascin have very [illegible] from him. I too have quite a [illegible] be an exceedingly interesting [illegible] letters for publication. [illegible] is ready to finance a book of this kind but there is no [illegible] that some publisher would be interested. Perhaps you and I can get together some time in the near future to discuss this matter as I think it would be a very nice gesture to one of the grandest persons and artists in the world.

I am leaving New York for the summer but can be reached during the next three months at the following address - Newtown, Connecticut. My best regards.

Sincerely yours,

EGHnrc

July 2, 1937

Mrs. C. W. Morey
[illegible] E. [illegible] 72nd Street
Chicago, Illinois

Dear Mrs. Morey:

This is to acknowledge receipt of the two water-colors regarding which we have had some correspondence.

[illegible] one of the pictures [illegible] de- [illegible] of material we have. I do not want to [illegible] took [illegible] if you [illegible] what expense was involved in the original [illegible] of the pictures, I shall see [illegible] matter to your satisfaction.

I appreciate your cooperation.

Sincerely yours,

Ldlm c

WOODLAND ROAD
PITTSBURGH

July 6, 1937.

Mrs. Edith Halpert,
The Downtown Gallery,
113 West 13th Street,
New York.

Dear Mrs. Halpert:

Please forgive this late reply to your letter of June 22nd. I have been away for some time and just returned last weekend.

With reference to the book of water colour illustrations, would it be possible for you to send it out here for our approval? I do not expect to be in New York for some time else I should be glad to come to see it at the Gallery. It sounds very interesting and I should like to see it very much.

Yours very sincerely,

Paul Mellon

Chicago - July 9 - 1937.

Miss Edith Halpert - Director.
The Downtown Gallery - New York.

Dear Miss Halpert -

As I wrote you in a previous letter, I am happy to pass on to your collection the two pictures which I am anxious to find a home for and was my reason for writing you. If you can use the one, perhaps thro your sales department you might be able to dispose the other one. At any rate I shall be entirely satisfied if they can be of use to some one. I know of no similar pictures in collections in Chicago. My regret is that they were not in better condition but were just - as they are when I received them.

Thanking you for your interest and a pleasant correspondence, I am

Very sincerely yours -
Dollie N. Morey.

July 14, 1937

Mr. Paul Mellon
Woodland Road
Pittsburgh, Pa.

Dear Mr. Mellon:

Your kind letter was forwarded to me at my summer home, and I have just come to town to attend to the delivery of the book. It was sent to you via parcels post today.

I am very glad that you decided to see this rare bit of Americana. Such items are mighty scarce and only on occasion one comes to light. I was determined to find a good home for Addie Van Zandt's artistic and botanical efforts, and hope that you will decide to retain the book.

As quoted in my previous letter, the price is $250. for the entire book of 56 watercolors. Won't you please let me know your decision after you have had an opportunity to study the book? I thank you.

While the gallery is closed for the summer months, all mail sent to the above address will be forwarded. If you prefer, the reply may be sent to my country home - Eden Hill Road, Newtown, Conn.

Sincerely yours,

July 14, 1937

Mr. Paul Mellon
Woodland Road
Pittsburgh, Pa.

Dear Mr. Mellon:

Your kind letter was forwarded to me at my summer home, and I have just come to town to attend to the delivery of the book - on approval. It was sent via parcels post today.

I am very glad that you decided to see this extraordinary bit of Americana. Such items are mighty scarce, and I did want to see the book

Newtown, Connecticut
July 17, 1937

Dear Mrs. Garrett;

As you requested, I am enclosing the signed receipt. Thank you so much for sending the checks promptly. I am leaving for a buying trip tomorrow, but hardly dare to hope for pleasant surprises in the way of discoveries. In recent years, trips have been most disappointing, but I am not entirely discouraged.

I cannot tell you how pleased I am that Mr. Garrett is also enthusiastic about the weathervanes. Frankly, you have the two choicest examples in the formal Horse and Rooster, and close seconds in the other three. For me, it is of great significance that the true American tradition is being recognized by Americans with rare discrimination. That important works of art produced in this country, find the ideal home, is of great value to national culture. Some day, the work of the early native craftsmen will be generally recognized, but meanwhile there must be pioneers. I hope you will enjoy having the weathervanes where you can see them often. Please let me know when you return, as I should be very happy to come to Baltimore at your convenience.

My best wishes for a very pleasant summer.

Sincerely yours,

AMERICAN ARCHITECT *and* ARCHITECTURE
Editorial Offices: 572 MADISON AVENUE, NEW YORK, N. Y.

July 19, 1937

Miss Edith Gregor Halpert
The Downtown Gallery
113 West 13th Street
New York, N. Y.

Dear Miss Halpert:

I am returning the photograph which you so kindly loaned us for consideration for the section on mural paintings scheduled for our August issue.

The subject matter was not quite in line with the rest of the photographs we received so unfortunately we can not include it in this section.

We do plan to run the announcement of your newly established bureau along with one photograph. This will appear in our Trends section for August.

Sincerely yours,

Walter Sanders

Walter Sanders
Associate Editor

WS:MG

VICTOR D. SPARK
OLD AND MODERN PAINTINGS
120 EAST 57TH STREET
NEW YORK CITY

PLAZA 3-6981

July 20, 1937.

My dear Mrs. Halpert,

The early American water-color I left with Mr. Horn for your inspection is an original view of the Catskill Mountain House at Catskill N.Y. When I was a boy of six I saw the building which stands to-day (with alterations of course), and at that time it was also called "The Old Mountain House". This water-color dates from about 1830.

The House (or Hotel) is built near the edge of a great cliff from which one can see for 20 or 30 miles on a clear day.

The price is $12.50 and I hope you will find it convenient to take it.

Sincerely yours, Victor Spark.

C. E. H. WHITLOCK, PRES. & TREAS.
JOHN J. CURRANS, SECRETARY
HOLLON A. FARR
GEORGE M. JOHNSON
CARL A. MEARS

Whitlock's EDUCATIONAL BOOKS,
INCORPORATED
7 BROADWAY, NEW HAVEN, CT.

STATIONE[illegible]
TYPEWR[illegible]
RARE BO[illegible]
RADIOS
TYPEWRIT[illegible]
MIMEOGRAPHIN[illegible]
ANTIQUES

July 26, 1937

The Downtown Art Gallery
113 West 13th Street
New York, New York

Gentlemen:

Herewith is a photograph of a pastel portrait of Captain William Brown. The portrait measures approximately 13" x 10".

We have most convincing evidence of the authenticity of this portrait. It was purchased from the Stoddard family in Cheshire, Connecticut and the portrait has never been away from the Brown and Stoddard families. They are related.

[illegible] Haddon, of the Connecticut Historical Society, who has made an extensive study of Amos Doolittle and his work, states that, in his opinion, the portrait was certainly done by Amos Doolittle.

Captain Brown was lost at sea in [illegible]. The workmanship and treatment of this portrait is almost identical with the portrait in the New Haven Colony Historical Society, said to be a self-portrait of Amos Doolittle.

The [illegible] of the Captain Brown portrait is [illegible]. The portrait is on paper. The price is Seven Hundred and Fifty Dollars (750.00). We are very willing to send the portrait to you on approval, if you would like to study it for awhile.

Very truly yours,
Whitlock's, Inc.

C. E. H. Whitlock

C. E. H. Whitlock

[illegible]



August 2, 1937

Mr. Hugo Ballin
567 Almoloya Drive
Huntington Palisades, California

Dear Mr. Ballin:

Your letter addressed to Mr. Karfiol at Ogunquit was referred to me.

I shall indeed try to have the lantern slides made for you if I can possibly manage to do so within the specified time. The gallery is closed for the summer and naturally I have no photographs with me at my country home. However, I shall plan a special trip into New York to attend to the matter.

Sincerely yours,

EGHnrc

August 2, 1937

Mr. C. F. H. Whitlock
7 Broadway
New Haven, Conn.

Dear Mr. Whitlock:

Since the gallery is closed for the summer, your letter of July 26th was forwarded to me at my Newtown address.

While the painting of which you sent me a snapshot is interesting, the price seems so high that I do not know whether it would be possible to place it. However, if you care to do so, won't you send it to me on approval. My address is Eden Hill Road, Newtown, Connecticut. The telephone number is Newtown 241, ring 13.

Sincerely yours,

EGHnrc

AMERICAN ARCHITECT *and* ARCHITECTURE
Editorial Offices: 572 MADISON AVENUE, NEW YORK, N. Y.

August 3, 1937

Miss Edith Gregor Halpert
The Downtown Gallery
113 West 13th Street
New York, N. Y.

Dear Miss Halpert:

We are returning to you the photograph of the Goose Fountain which we had hoped to run in conjunction with our announcement of your new bureau in the August issue of AMERICAN ARCHITECT and ARCHITECTURE. Unfortunately, we found that there was not sufficient space for the photograph, if we were to do the announcement justice. This will appear on page 124 of the August issue.

Sincerely yours,

Walter Sanders

Walter Sanders
Associate Editor

WS:MG

August 3, 1937

Editor
Rockefeller Center Weekly
Rockefeller Center
New York, N. Y.

Dear Sir:

Several days ago I received an excerpt from the Rockefeller Center Weekly which contained an article entitled "You Doodle, Do You?".

Will you be good enough to let me know whose "doodle" contained my name. In replying, will you be good enough to address me at Eden Hill Road, Newtown, Connecticut.

Sincerely yours,

ECHnrc

ROCKEFELLER CENTER

30 ROCKEFELLER PLAZA Circle 6-3440 NEW YORK, N. Y.

1715C
P

August 4, 1937

Mrs. Edith Gregor Halpert
Eden Hill Road
Newtown, Conn.

Dear Mrs. Halpert:

Your letter of August 3rd has been referred to me for answer.

Your name appeared in the doodle of Paul MacAlister of Pedac--Permanent Exhibition of Decorative Arts and Crafts whose headquarters, as you doubtless know, are on the 10th floor of the RCA Building.

Cordially,

Priscilla Jaquith
Priscilla Jaquith.

THE MARINERS' MUSEUM

NEWPORT NEWS, VIRGINIA

August 5 1937

AFA

Miss Edith G Halpert Director
The Downtown Gallery
113 West 13th Street
New York City

Dear Miss Halpert:

Referring to your letter of June 11, 1937, in regard to an old wood carving of Henry Clay which you have for sale:

I regret to advise you that at this time we are not in a position to consider the purchase of this item, but thank you for bringing it to our attention.

Yours very truly,

H. L. Ferguson.
President

NMT-2

August 9, 1937

Mr. Hugo Ballin
567 Almoloya Drive
Huntington Palisades, Cal.

Dear Mr. Ballin:

Mrs. Halpert has asked me to send you the lantern slides of Bernard Karfiol's paintings which she considered most appropriate for your purposes. Fortunately, we had several photographs on hand.

However, as our photographer is out of town at present, I have no way of having lantern slides made. Therefore, I am sending you the photographs at once, as no doubt you can arrange to have the matter attended to at your end. The Metropolitan can also supply you with slides, as in the past many lecturers have been able to obtain them there, or at The Whitney Museum of American Art.

Please let me know whether the photographs are satisfactory, so that I may advise Mrs. Halpert accordingly. I thank you.

Sincerely yours,

Maibel Chase
Secretary

Christina
Laurent Pony Cart (tell him - reproduced in color by, etc..)
Three Figures (?title) collection Dr. Saklatwalla
Summer (co lection And Corcoran Gallery,Washington, 1st prize,etc

give him size, titlem by whom owned

Telephone Kenmore 5188

Bessie J. Howard
Studio
500 Boylston Street
Boston, Mass.

Aug. 10. 1937

Mrs. Edith Halpert,
Newtown, Conn.

Dear Mrs. Halpert:
Your letter received
I am shipping to you on approval the
mourning water color.
Enclosed a three landscapes — frames in box
[illegible] —
If not interested in mourning water color
send right back to my Melrose address
as some one else was inquiring, in my
morning mail about two mourning painting
Send also a letter to my Melrose home,
as I did not come in town often
this hot weather
In haste
Bessie J. Howard
45 Vinton Street
Melrose Mass.

[1937]

Bureau for Architectural Sculpture & Murals
Organized for Architects.

In response to an increasing demand for authentically modern decoration in public and private buiodings, Edith Gregor Halpert, an authority in American art, has formed a Bureau for Architectural Sculpture and Murals, located at 113 West 13th Street, New York City. This is the first agency formed to serve architects who wish to incorporate in their work painting & sculpture by leading American artists of the progressive school. It provides a central organization where architects may find a variety of styles in painting and sculpture in a wide range of prices to satisfy any requirements. Seventeen artists are listed, who have worked with architects and can show samples of completed work.

Public interest in building decoration is shown by the number of mural and sculpture projects done under government sponsorship. Under the Section of Painting and Sculpture of the Procurement Division of the Treasury Department there are 285 mural and 62 sculpture projects. Under the treasury Relief Art Project there are 87 mural projects and 35 sculpture projects, while under the Federal Art Project of the WPA, inaugurated less than two years ago, 620 murals have been completed, 95 are in progress, and many requests are pending. A Treasury Department ruling specifies decoration in painting or sculpture as an essential requirement in the design of every government building throughout the country.

However, though the government has become the greatest patron of art in the world, private industry is also rapidly recognizing the value of creative art decoration in buildings of all kinds, from factories to apartment houses. A group of native American mural painters and sculptors, encouraged by a few years of opportunity, are producing distinguished work, truly American in conception, to complement the work of outstanding American architects, who need no longer seek European professionals to decorate their buildings.

The Bureau for Architectural Sculpture and Murals divides its list of artists into groups, the first composed of older, established artists whose work is represented in major museums and private collections; and the second of younger artists, all of whom were in the "New Horizons in American Art" exhibition held at the Museum of Modern Art last September. In the first group are: Robert Laurent, sculptor, and the painters - Bernard Karfiol, Yasuo Kuniyoshi, Georgia O'Keeffe, Charles Sheeler, Niles Spencer, Nicolai Cikovsky and Anne Goldthwaite; and Carl Walters, ceramist. The second group includes Rainey Bennett, Raymond Breinin, Louis Guglielmi, David Fredenthal, Hester Miller Murray, Joseph Pandolfini, Gregorio Prestopino, Mitchell Siporin and John Stenvall, all painters, and Duncan Ferguson, one of the outstanding younger sculptors.

Information relating to any of these artists may be obtained from Mrs. Edith G. Halpert, Bureau for Architectural Sculpture and Murals, 113 West 13th Street, N.Y.C. She is prepared to consult with architects and show photographs of completed work.

June 11, 1937

Bureau for Architectural Sculpture & Murals

Organized for Architects.

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Information relating to any of these artists may be obtained from Mrs. Edith G. Halpert, Bureau for Architectural Sculpture and Murals, 113 West 13th Street, N.Y.C. She is prepared to consult with architects and show photographs of completed work.

111 CHESTNUT STREET
LOWELL, MASSACHUSETTS

August 12, 1957

Dear Mrs. Lewisohn,

In the catalogue of children in American Folk Art, no. 49 Lady of the Lake, original, Mass. interested me. The original part, particularly.

My mother has one that her aunt made at Miss Fullalton's school in Lowell, sometime before the 1830s. Ellen is standing in in the boat and Fitz-James wears a gold-decorated sword. One of our neighbors purchased one just like it at the "Goodwill Store" two years ago and I saw a third copy just like the others about 3 or 4 years ago at Isaac Sacks' house in Marblehead. Mass.

We have several pictures done on white velvet by the daughters of the family who were at school in the 1820s and 1830s, of fruit, currents, mellons and flowers, arranged in "fruit dishes" of various shapes. Perhaps you will be interested to know the schools they attended. They lived in Hollis N.H. at the time. The oldest daughter Hannah Thayer Woods, born 1808, attended Miss Prescott's school in Groton Mass (where the Lothorp school of landscape gardening now is) Elizabeth Thayer Abbott, my grandmother, went to Miss Winslow's school in Boston; Sarah Thayer Boutwell was in the first class at Abbot Academy, Andover, Mass. Nancy Thayer Kittredge went to the Frania Academy in Ipswich Mass. They all painted on velvet and paper. The paper work looks like watercolor.

Their father taught school in the winter time and painted houses in summer. There is an old Tavern in Pepperell Mass. with walls in the halls and ball-room at top of house

done by him (Nathan Thayer of Milford, Mass and Hollis N.H.) There is also a house near the Groton School that has a room done by him.

A great grandmother on mother's side did a landscape on velvet in the 1830's but she was way past school age and had quite a large family at the time. She used to laugh and say she got some of her "theorems" upside down, so the boughs in one tree are a little larger at the end than at the trunk. The picture represents a castle and moat etc. She was Mary Bass of Quincy who married John Edson of Bridgewater in 1825. He later took the first cotton machinery to South America from North America. It was carried over the Andes on Lamas.

Sincerely yours
(Mrs.) Elizabeth T. A. Goodwin

FX-1260

WESTERN UNION
INTERNATIONAL COMMUNICATIONS

W. P. MARSHALL, PRESIDENT

Received VIA WESTERN UNION CABLES at 40 Broad St., New York, N. Y. Telephone HAnover 2-2920

RND23 ITALCABLE ROMA 32/31 14 1155

LT ALLEN DOWNTOWN GALLERY
32 EAST 51 STREET NEWYORK=

:SHIPPER ASSURES US DAHILL GOLDIN HEBALD MEO WORKS SHIPPED BY CESARE STOP PAPERS EVIDENTLY MISLAID BY SHIPPER DUPLICATES AIRMAILED TODAY WRITING=

ROBERTS.

THE PENNSYLVANIA STATE COLLEGE
SCHOOL OF ENGINEERING
STATE COLLEGE, PENNSYLVANIA

DEPARTMENT OF ARCHITECTURE

August 21, 1937.

Mrs. Edith Gregor Halpert
Bureau for Architectural Sculpture and Murals
113 West 13th Street
New York
N.Y.

Dear Mrs. Halpert:

I have noted with interest announcements of the establishing of the Bureau for Architectural Sculpture and Murals and hope that it will be successful in establishing productive relations between builders and the really creative artists.

Will you please send me further information on the operation of your bureau and the artists whom you represent. It so happens that we are instigating a mural project at this institution which gives promise of materializing within the coming year. It will be a reasonably monumental undertaking, involving the painting of important walls in the entrance hall of our administration building. There is ample opportunity for the creation of an art monument of real importance and we are hoping that that may be accomplished through the selection of an artist of first rank. Although the project will not reach the stage of selecting a painter for some time we are investigating possibilities. I shall be grateful for suggestions you may be able to offer.

Very truly yours

H. E. Dickson

H. E. Dickson
Assoc. Professor of Fine Arts

AFA

Newtown, Conn.
August 22, 1937

Miss Bessie J. Howard
500 Boylston Street
Boston, Mass.

Dear Miss Howard:

Sorry to have kept you waiting for the acknowledgment of the watercolor. I was away, and the picture remained at the express Office for some time.

I decided to keep the painting under the circumstances, but frankly found the condition disappointing. It is badly stained and very fragile in spots. Don't you think that you should make a better price, since your original letter stated that it was in good condition? If you will send me a bill, I shall forward a check to you.

I still hope to get up to Boston, but it is hard for me to get away for a long trip at the present. Therefore, I would appreciate hearing from you regarding any other items you think will be of interest. Meanwhile, I am returning some snapshots of paintings which are not quite up to par for me.

Thank you for your cooperation.

Sincerely yours,

[illegible]
August 27, 1957

[illegible]

[illegible]

[illegible] early history of American art.

[illegible] York, shall [illegible] glad to show you the [illegible] final version of the "Lady of the Lake".

Sincerely yours,

Newtown, Connecticut
August 30, 1937

Mr. [illegible] Dickson
Associate Professor of Fine Arts
The Pennsylvania State College
State College, Pa.

Dear Mr. Dickson:

Thank you for your letter. It arrived during my absence and explains the delay in my reply.

The great interest in building decoration, and the desire on the part of some progressive architects to get away from the hackneyed [illegible] inspired the Bureau for Architectural Sculpture and Murals. [illegible] in very recent years, [illegible] of the leading [illegible] and sculptors have had an opportunity to demonstrate the [illegible] quality of their work in the [illegible] field. [illegible] two groups of artists [illegible] art; the other of younger artists who have [illegible] of [illegible] in their work [illegible] to accept [illegible]

In the first group are [illegible] the sculptor, [illegible] painters [illegible] your in[illegible] naturally [illegible] in this group. Much of these artists [illegible] that it is difficult to rec[illegible] some idea of the architectural style [illegible] in which examples of free sculpture and [illegible] are reproduced. I shall be glad to [illegible] additional photographs illustrating [illegible] by any one of these artists in this group [illegible] interest you [illegible] to [illegible] any time after October 1st, I should very much like to explain the plan further. The Bureau [illegible] an extraordinary [illegible] for obtaining truly creative architectural embellishment.

I hope to hear from you soon.

Sincerely yours,

Bureau for Architectural Sculpture [illegible] Murals

Sep. 1-37
3451 Giles Pl
Bronx N.Y.

My dear Mrs. Halpert;

What I am to propose to you may be only a notion of faith on my side with which you may not agree. But faith has its own reasoning and in this instance it reasons thus.

Should you handle my work there might be much mutual benefit derived by it. I am sure that you have many clients who though may well be aquainted with my work would only purchase it from you.. Pictures and clients are very queer animals. They may not take to each other in one environment - but will cling to each other in new circumstances.. I am not seeking your haven behind Mr. Neuman back. I have informed him of my move. He was a great impressario for my work - but unfortunately his clientele is very limited. I hope you will give this matter your earnest consideration and let me know soon as possible. Very Sincerely Yours
Benj: Kopman

Ballin

567 ALMOLOYA DRIVE
HUNTINGTON PALISADES
TEL. S. M. 25860

Sep. 6, 1937.

POST OFFICE
PACIFIC PALISADES
CALIFORNIA

The Downtown Gallery;

Gentlemen;

I am in receipt of the three photographs of Mr. Karfiol's paintings. It was very kind of you to have sent them. Would it be possible for you to have a slide made of SU[illegible]? I would greatly appreciate your sending me this slide immediately as my list of painters is about closed. I will assure you that Mr. Karfiol will be given some excellent publicity. If you cannot send me the slide within ten days do let me know.

Sincerely yours,

Hugo Ballin

HUGO BALLIN.

THE PENNSYLVANIA STATE COLLEGE
SCHOOL OF ENGINEERING
STATE COLLEGE, PENNSYLVANIA

DEPARTMENT OF ARCHITECTURE

September 8, 1937

Mrs. Edith Gregor Halpert
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

I read with interest your description of the functioning of the Bureau of Architectural Sculpture and Murals. Later, when we have come to the stage of selecting an artist for our proposed murals, I will ask you to send photographs as you suggest. Meanwhile I am anticipating the booklet which you say you are sending.

At the moment I do not have photographs of the interiors to be painted but the enclosed post card of the building may give you some suggestion of its Georgian character. The walls to be painted include some 1500 square feet in the main lobby and lounge. I hope that we may secure an artist of great intellect and imagination to deal here with the traditions and services of one of the first land grant colleges to be founded in the country.

Meanwhile, I should like to have some idea as to possible costs of the undertaking. Will you please tell me about maximum and minimum charges. I understand they are usually made on the basis of the area covered.

Very truly yours,

H. E. Dickson

H. E. Dickson,
Associate Professor of Fine Arts

Verona. Ohio
Sept 13, 1937.

Mrs Edith Halpert,
Downtown Gallery, Inc.
New York, City.

Dear Mrs Halpert,

Enclosed please find photograph of an early American painting.

I have the original portrait in my possession, and as I was informed by Mr. Siegfried Weng, director of the Dayton Art Institute, that it was one of the earliest paintings. I thought you might be interested.

Miss Sussanah H. Rowson wrote a novel called "Charlotte a tale of truth.

She was an English School teacher, was induced to come to New York City, by ~~her other~~ Col. Hargrove, to whom she was engaged.

She never married, but died in child birth, and a monument to her memory is in the Trinity church-yard New York City.

There is quite a history attached to this picture which should make it worthy of your consideration.

I wrote to Mr Andrew Mellon aug. 30. His son Paul Mellon suggest I refer the matter to you.

If you are interested, I Ould let you inspect the original at your earliest convenience. May I hear from you regarding same?

Thanking you in advance,

I am. Miss Ethel Hayes.
Verona. O.
Box 4.-

September 14, 1937

Mr. H. Nelson Goodman
Goodman Walker, Inc.
607 Boylston Street
Boston, Mass.

Dear Mr. Goodman:

Will you please advise me whether you are still interested in having a Pascin Show at your gallery. We have received several requests and I am planning my schedule in advance.

There is a likelihood of a Pascin Show going to London which means that the pictures will be out for a long period and I shall be glad to arrange a show for you prior to that event.

Sincerely yours,

EGHnrc

Goodman-Walker INC
Fine Arts

H. NELSON GOODMAN
CHARLES D. CHILDS

SIX HUNDRED SEVEN
BOYLSTON STREET
Boston Massachusetts

Sept. 15, 1937

Mrs. E. G. Halpert
The Downtown Gallery
113 West 13th St.,
New York City

Dear Mrs. Halpert:-

Thanks for your letter. I am afraid we cannot see our way clear to planning for a Pascin show just now, and we should prefer to decline it rather than accept and then have to disappoint you later. We appreciate your offer.

I was unable to make any progress last Spring with the collector for whom I got the modern prints from you, but he will return from a vacation before long and I hope he may buy some of them then.

Very truly yours,

H Nelson Goodman
GOODMAN-WALKER, Inc.

TELEPHONE KENMORE 5370

CABLE ADDRESS GOODPRINT

From THE DOWNTOWN GALLERY
113 West 13 Street
New York, N.Y.

PHONE: Watkins 9-1535

September 22, 1937

<u>FOR IMMEDIATE RELEASE</u>

On September 28th, The Downtown Gallery at 113 West 13 Street, New York, reopens with an invitation show of unusual interest. The initial exhibition of the season, held in the daylight gallery, is devoted to American Folk Art Sculpture in conjunction with the watercolor and black and white drawings of the objects displayed. There are 47 sculptures in wood, metal and chalk (all from the collection of the American Folk Art Gallery at the same address), with a corresponding number of plates by artists of the Index of American Design, WPA Federal Art Project.

This is the first exhibition to feature the combination of objects and record drawings. It offers an opportunity to judge the high quality of the work produced by the Index artists, a [illegible] material selected for the record. The examples shown relate exclusively to folk expression of the 18th and 19th centuries when anonymous craftsmen produced genuine works of art now accepted as of vital importance to our cultural tradition.

In these weathervanes, cigar-store figures, ship's figurehead, toys, ornaments, decoys and stove plates, appear striking phases of native art development. Because of the high aesthetic value and the wide range of objects displayed, this exhibition has a wide appeal not only to those interested in the fine arts, but also to all students of American history and American design.

The exhibition will be on for a two week period, ending October 9th.

<u>PRESS VIEW MONDAY, SEPTEMBER 27th from 10 to 6.</u>

Preview to an invited list Monday, September 27th from 4 to 6.

September 29, 1957

Mr. Edward G. Robinson
910 North Rexford Drive
Beverly Hills, California

Dear Mr. Robinson:

You cannot say that I bothered you about the picture. I took a good rest in the country and had a delightful summer while the "Daily News" worked for you - and for me.

We have just reopened the gallery for the new season and I have to swing into the good old business rhythm. Naturally, I feel that you have had sufficient time to make a decision regarding what I still consider one of the outstanding pictures in contemporary art. I am sure that you will reach the same conclusion although I do not expect you to admit it to me. As I mentioned previously, there is no possibility of cutting the price. However, I shall refund the shipping charges to you and shall pay for a new frame, if you still think it necessary to re-frame the painting. The allowance for the two must not exceed $50.00 which has to come out of my own poor pocket.

Please wire your acceptance as several museums have asked to borrow the painting and will accept no substitutions.

I hope that you have had a very nice summer and that you will pay us a visit soon. My best regards. Love from Adam.

Sincerely yours,

EGH:rc

September 29, 1937

Mr. Cecil B. de Mille
Paramount Studios
Hollywood, California

Dear Mr. de Mille:

A week or so ago I came across an article stating that ship figurehead carving is being revived in Hollywood and that you are planning to use several in your forthcoming picture "The Buccaneer".

It occurred to me that you might be interested in learning that there are original figureheads available. In our American Folk Art Gallery we have a collection of early American wood carvings, which include ships' figureheads, billet heads, eagles and other carvings used for cabin door trim. We also have figures from pilot houses and early steam boats.

I am enclosing a catalogue of our present exhibition which is being held in conjunction with the Government and drawings made of these important objects so that they may be recorded for the future. You will note that in addition to carvings used on boats, there are a large group of weathervanes and other early American sculpture. Of course, the present exhibition includes only a small section of the gallery material. The [illegible] which is also enclosed lists a more complete variety of the gallery objects.

I think it would be well worth your while to have a representative call to see some of the rare original objects which can be used in sets and will not cost as much as reproductions. This type of material will create a new type of publicity.

Sincerely yours,

EGH:rc

September 29, 1937

Mrs. John Garrett
4545 North Charles St.
Baltimore, Maryland

Dear Mrs. Garrett:

Before the weathervanes were actually shipped to you I decided to photograph the "Formal Rooster" so that we might retain a record of this very important bird.

I am sending you a print of the photograph which I thought you would like to have for your records. I can have additional prints made for you, if you wish.

I do hope that you will come in to see our present show, a catalogue of which I am enclosing. You will find several new weathervanes which we succeeded in prying away from private collectors during the summer. There are many extraordinarily fine items which I am very eager to have you see properly set up in the exhibition.

Whenever you are ready to have me come to Baltimore, I shall be glad to do so and help you with the arrangement of the weathervanes you acquired. I should like to have several days notice so that the necessary arrangements could be made at the gallery.

I hope that you and Mr. Garrett had a very pleasant summer.

Sincerely yours

EGH:rc

September 29, 1937

Miss Ethel Hayes
Box 4
Verona, Ohio

Dear Miss Hayes:

As the gallery was closed for the summer I did not get your letter until yesterday. In your letter you did not indicate whether the painting was in oil, watercolor, or pastel. It is very difficult to judge from the photograph. Is there any possibility of seeing the picture in New York? I should be interested and in any event, it would be necessary for me to see the original before any offer could be made.

Sincerely yours,

EGH:mrc

September 29, 1937

Mrs. Maude Pollard Hull
111 East Franklin Street
Richmond, Virginia

Dear Mrs. Hull:

As it seems quite definite that I cannot make the trip to Richmond in the near future, I would suggest that you send me snapshots of the folk art objects.

I should be very glad to consider the material from the photographs, if you will include all the information as to size, date and price.

Sincerely yours,

EGH:rc

A N T I Q U E S

INTERIOR DECORATIONS

FRED J. JOHNSTON 42 MAIN ST. KINGSTON, N. Y. TEL. 2921-M

September 29th, 1937.

The Downtown Gallery,
13th St.,
New York City, N. Y.

Dear Mrs. Halpedd: -

I had hoped all summer to see you at the Shop. However, I know how busy you must be.

Enclosed is a photograph of what I think is one of the finest examples of primitive carving to my knowledge. It was carved by the Negro slave of a Maryland Tobaccoist in 1802, showing the Africans' idea of an American Indian. The most unusual thing about it, the skirt has been hollowed out, yet the whole thing appears to be in one piece. It has all the original paint - dress being green with yellow fringe and the height is slightly over four feet. The price is $300.00.

This figure, I expect to display at the New York Antique Show, if it is not sold previous. I am giving you first refusal however, as I promised.

Enclosed are some tickets to the Show; won't you drop in and say "hello"?

All my best regards and hoping this may prove of interest, I am

Sincerely,

Fred J Johnston

Enc.

j/s

OPPOSITE THE OLD DUTCH CHURCH

September 19, 1957

Mr. E. L. Benson
Pennsylvania Museum of Art
Fairmount Park
Philadelphia, Pa.

Dear Mr. Benson:

Enclosed you will find the data on the Phrenologist's model. I am also listing the dimensions and insurance valuations on the other items slected by you for your forthcoming portrait show.

NO.	MEDIUM	TITLE	INS. VAL
3042	oil, canvas (26"x31")	* Miss Van Alen by Pieter Vanderlyn	3000.00
KX	wood, polych. (16"h.)	Phrenologist's model Anonymous	500.00
934	watercolor	Silhouette by T.R.Robie or Rebiel	75.00

* See enclosed catalogue for information on Vanderlyn.

Sincerely yours,

EGH:mrc

September 29, 1937

Mr. Robert Tannahill
2171 Iroquois Avenue
Detroit, Michigan

Dear Mr. Tannahill:

Something turned up today which I thought would be of much interest to you or to members of the Ford family. Therefore, I am sending my first communication to Detroit, before making the offer elsewhere.

In recent years, you may have heard of and may have also seen, objects produced by the Shakers. Some of the finest furniture, credited to America, was made by this extraordinary sect in New Lebanon, New York.

Mrs. Juliana Force, the director of the Whitney Museum, had assembled the finest group of furniture purchased from the sisters and brothers in that community. Today she announced privately to Mr. Horne (associated with the Folk Art Gallery) and me that she has to dispose of the entire group immediately and is prepared to sacrifice her collection.

Because so little of this material was sold by the Shakers, there is practically no representation in museums throughout the country. Furthermore, it will never be possible to find such select pieces again as the community has been almost entirely disbanded and of course very little furniture has been made for a great many years. The objects in Mrs. Force's collection are the earliest examples, few dating after 1830.

I do not know whether Mr. Henry Ford has completed his Dearborn Museum but in any event, the furniture in the Force collection is of such vital importance to the American tradition of great craftsmanship that I think it is important to find room for it wherever fine objects are assembled. Under separate cover, I am sending you a borrowed copy of the Shaker book recently issued by the Yale Press. I am checking the items which are similar to those being offered so that you may get a more complete idea of what the collection includes. Incidentally, Mrs. Force is also planning to part with her rare hooked rugs, all of which are of museums calibre.

If you are planning to be in town very soon, I urge you to come in. In any event, I think it is well worth looking into both the Shaker and rug collection. It may be possible to break the group and select only specific items. However, whatever is to be done must be done very quickly to take advantage of the special price. May I hear from you? My best regards.

Sincerely yours,

Oct. 14
1937

111 E. Franklin

~~HOTEL JOHN MARSHALL~~
RICHMOND, VIRGINIA

My dear Miss [illegible]

I am sending
you the very long
print I have just
had put [illegible]
[illegible] in the [illegible]
[illegible]
[illegible]
[illegible]
Mr. & Mrs. [illegible]
of South Carolina –
[illegible]

Once in regard to [illegible] for many portraits -
Your [illegible] Coloring I have many more
them [illegible] 1874 I also
They are not [illegible] the
or dated [illegible]
in pairs [illegible]
flowers [illegible]
[illegible]
[illegible]
[illegible]
[illegible] have
[illegible] had a picture of
[illegible] this - Sincerely
[illegible] Orlando Rouland Hull.
[illegible]
[illegible]



42 x 25 in
In gold leaf frame
and painted
on wood
$1500 [illegible] Davis
Mrs. & Mrs. [illegible]

0030

TELEPHONE
TRINITY 5308

Robinson

JOSEPH L. LEVY
INVESTMENTS
PROPERTY AND BUSINESS MANAGEMENT
511 C. C. CHAPMAN BUILDING
LOS ANGELES

October 4, 1937

The Downtown Gallery
113 W. 13th St.
New York City, New York

Attn: Edith Gregor Halpert

Gentlemen:

Please find enclosed check No. 503 signed by Edward G. Robinson in payment in full for "Daily News" by Konoigoshi. Mr. Robinson has instructed me to send you this check and to remind you that he told you at the time of negotiations for this picture that he did not intend to pay you your asking price.

The $50.00 which you said you would allow him for a new frame would, as you know, hardly pay for a suitable frame for that size picture. Therefore, Mr. Robinson thinks that $1100.00 is an adequate payment for said picture.

Perhaps you may be able to get even with Mr. Robinson on the next picture he buys from you.

Mr. Robinson saw a painting "Still Life With Negro Masque" at the Pomona Fair here in California. The painting is by Nicolai Cikovsky. He did not know the price of this painting, but asked me to inquire of you whether or not $400.00 would be an acceptable offer. Please advise.

Very truly yours,

Joseph L. Levy

JOSEPH L. LEVY
Business Manager for
Edward G. Robinson

JLL:HA

733.

October 4, 1957

Mr. Robert Tannahill
2171 Iroquois Avenue
Detroit, Michigan

Dear Mr. Tannahill:

The Shaker book was sent to you by Parcels Post today. No illustrations of Mrs. Force's furniture appear in this book and she refused permission to have her collection reproduced in this volume. However, just to give you a more specific idea of the items, I am listing below the plate numbers which represent objects similar to those in her collection. There are many additional items which do not appear in this book at all as they are unique.

Plate 3	Trestle table (12 feet long)
	6 low back chairs
Plate 4	3 odd chairs
Plate 6	1 high desk or work chair
Plate 8	1 rocking chair
	1 wood burning stove
Plate 12	tripod stand with two drawers
Plate 21	wash stand - double size
Plate 22	highboy with cupboard top (9drawers)
Plate 29	curly maple tailor's counter
Plate 31	sewing desk
	stools of both types
Plate 46	5 foot drop-leaf table, similar to one pictured on right

Will you be good enough to return the book as I borrowed this copy and cannot at the moment replace it. Thank you.

Sincerely yours,

EGH:rc

October 5, 1937

Mr. J. K. Humberstone
The Edison Institute
Dearborn, Michigan:

Dear Mr. Humberstone:

In March of 1936 you wrote me regarding your future plans for folk art.

As I assume that your central museum is now established, it occurred to me that you would be interested in paying a visit to this gallery. As you may know, this is the only gallery in the country specializing in American folk art, including every phase in the tradition. I am enclosing a catalogue of our present show which was assembled more for the purpose of establishing the Index records. However, some of our outstanding examples in folk sculpture are included in this exhibition, while we have many others of vital interest.

Several days ago we acquired a very unique item of which I shall send you a photograph shortly. This is a tinsmith's sign from Torrington, Connecticut. Aside from being an extraordinary document of the time, this metal sculpture is one of the finest examples of American art we have found.

I do hope that you will have occasion to pay us a visit. It would give me great pleasure to show you some of these objects.

Sincerely yours,

EGH:mrc

Photo mailed 10/18/37

MRS. JOHN W. GARRETT
EVERGREEN HOUSE
4545 NORTH CHARLES STREET
BALTIMORE, MARYLAND

October 5, 1937

Dear Mrs. Halpert,

We are having the Roosters placed against the wall on our library terrace, and they make a striking picture. Will you please let us know, at once, what should be done to preserve them as they are to be left out of doors. Any time you are passing through Balti-more, please do let us know as I should like t you to see how we have placed the American Folk Art. Thank you so much for the photograph of the Rooster. We have put it in our catalogue of American bird and nature pictures.

Sincerely yours,

Alice Garrett

Mrs. Edith Halpert
Downtown Gallery
113 W. 13th St.
New York City

October 5, 1937

Mr. Fred J. Johnston
42 Main Street
Kingston, N. Y.

Dear Mr. Johnston:

Although I did not see the original cigarstore figure referred to in your letter, I had heard of it previously.

If you would care to send it down to me for inspection, I should be very glad to consider it. Unfortunately, I could not make Kingston and I doubt whether I shall be able to do so in the near future.

Since you are planning to bring in the figure to the antiques exhibition, it occurred to me that you could send it down sooner for me to see.

My best regards.

Sincerely yours,

EGH:rc

ROBERT H. TANNAHILL
2171 IROQUOIS AVENUE
DETROIT

Oct 5, 1937.

Dear Mrs. Halpert

I spoke to Mr. Edsel Ford about Mrs. Force's Shaker collection and he seemed to be interested in it, to what extent, of course, I dont know. At any rate he knows about it.

The collection sounds most interesting and I hope I shall see some examples when I'm in New York this month.

I'm sending you another five hundred dollar check on account.

Looking forward to seeing you soon and with best wishes.

Cordially
Robert Tannahill

LAURA A. STURTEVANT
BERLIN HEIGHTS, OHIO

October 7, 1937

The American Folk Art Gallery
113 W. 13th Street
New York, N. Y.

Attention Mrs. Edith Gregor Halpert

My dear Mrs. Halpert:

I have in my possession an American primitive painting in oil on canvas by Seth S. Houghton a photograph of which is being sent to you under separate cover. This artist was entirely self-taught when he executed this Western Reserve farm scene as he continued to be during the remainder of his life. Certain aspects of this painting are definitely in the manner of Edward Hicks, though the general technique and linear proportions in particular are much superior to this Bucks County artist. Oddly his unconscious use of olive greens and rich wood browns are akin to those of George Inness, especially in the PEACE AND PLENTY done in 1865. Again Seth Houghton may be likened to this almost self-educated master of American landscape in his skillful delineation of animal life in the form of very small figures of either cows or sheep grazing at a distance. DURHAM, CONNECTICUT and this primitive are similar in this respect.

Where but in the Middle West, especially Ohio--- a rich composite of many older cultures, being the cross-roads of emigration from the East, Pennsylvania, the South and Europe following the passing of the Ordinance of 1787 --- could be found the technique of Raphael, Victorian suavity, Yankee humor and Dutch minuteness of detail combined with a certain spirit of rural peace and contentment peculiar to the Western Reserve of that period.

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BERLIN HEIGHTS, OHIO

2- Mrs. Edith Gregor Halpert

There is an historically stimulating incongruity seen in the girl in the rose red dress kneeling beside the fat child. The former is at once recognized as being in the manner of Raphael. The color of her dress, its shading across her breasts and the folds of her skirt, saintly parting of the fine, yellow hair, well rounded arm and exquisite small hand. There is very good balance in her position as she throws her weight on this hand in looking upward at the shooting of the bow and arrow. She is contrasted to the smug though agreeable youth and the fat child both of whom are thoroughly American of the early Civil War period. The graceful distortions of the tapering leg and foot of the young man remind one of old engravings used as illustrations in Louise M. Alcott's "Little Men," there being a certain Mid-Victorian conventionality in this feature; the middle figure in the enveloping white apron, scarlet skirt, anklets and small slippers is wholly of the old Mid-Western American Homestead. In her is represented the fundamental complacency and rich fecundity of the corn fields of Ohio, Indiana, Michigan and Illinois.

Landscapes are rare in the field of primitives in any country. These even more unusual combinations of both figure and landscape done by artists such as Houghton and Hicks are doubly unique.

Like Hicks, Seth Houghton may be compared with Pieter Bruegel. To quote Arthur Edwin Byle in his article, "Edward Hicks, Painter-Preacher" in ANTIQUES for January 1936: "Pieter Bruegel was called 'the droll,' and Hicks too was droll, mixing homely humor with seriousness... Bruegel was amused by the life about him; so was Hicks... These scenes remind us forcibly of the landscapes of Pieter Bruegel... they are executed in the same lively spirit, with an evident attempt faithfully to depict people amid their work or their pastimes. Cows, sheep and pigs wander in th

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spreads the spaciousness of a stone farmhouse with its well sweep, barns, and other out-buildings." These droll qualities Houghton also possessed. The combination of the fat girl, the bow and arrow, the bird, the chicken, the cows turning their heads toward the direction of the shooting is proof. Returning to the figure of the girl in the rose red dress,--- could any one but an untutored, unsophisticated Yankee youth place the figure of a yellow-haired Renaissance Madonna on the ground leaning on her arm and rolling her eyes upward in a most sagacious way that she might watch the shooting of a bow and arrow while a brown hen gazes from above?

Concerning this implied reference to hunting, it may be of interest to note here that Seth Houghton later married Esther J. Boone, a descendant of the famous hunter, Daniel Boone. Both Houghton and his wife were born at Huntington, Ohio and lived there during their youth. She was five years his junior and may perhaps be the little plump faced Madonna in the rose red dress. I have been informed by his descendant that this artist started painting when he was but sixteen years old.

Seth Houghton had very good surfaces, as did Hicks. In the former work the flesh tones are excellent for a primitive. So are the effects of the sun light on the thatched roof, the meadow, the tree at the left, the effect of depth in the pool on the right and the white heat of the day on the grove of trees in the background.

The coloring in the picture is as varied as the art trends mentioned above. The dresses of the girls are of Mediaeval clarity, while a certain Victorian restraint is seen in the gray-brown coat and black trousers of the young man. The grass about the buildings and the tree is olive in tone produced by the shadows, but in front of the figures its a yellowish green. Pale orange flowers skirt the

pool on the front side. The wood in the sheds and the old fence is especially well done as is the brown of weathered wood, not yet gray with age as such remaining pioneer structures are today. The wagon wheels are in a russet shade of red subdued in intensity by the shadow made by the shelter. The sleighing blanket above the youth's head is edged with the same tone as the wheels.

Evidence of the influence of Dutch detail is notable: The clear structure of the wagon, which is a high, swelled side affair like a prairie schooner with the canvas top removed and low side railings in its place. Such wagon forms have completely disappeared from the farm life of America. The old white wooden pump with its handle in full view above the watering trough made of plain wooden planks typical of that rural object at that time and streaked by the artist with olive green to indicate the moss on the sides, And the upturned clothes basket upon which the youth sits, every willow twig revealed in the accurate brush strokes of the young Seth. The basket compares quite favorably with Frank Duveneck's clothes basket in his COBBLER'S APPRENTICE owned by the Taft Museum and done in 1877. The broken pieces of wood on the ground before the trio are either kindling or remnants from the making of the bow and arrow. Also the heavy, amusing broom placed against the tree, a sort that is seen today only in illustrations of Hallowe'en witch tales. Above the broom is a squirrel hole in the tree. At the right a ponderous gray boulder lays near the pool, a geological formation characteristic of this section where the glacier left countless remains. Wee yellow flowers grow about the stone. There is a most pathetic droop in the wings of the poor grey bird used as target, one evidently captured and brought home by this young person to show his feminine admirers.

One of the best features in this painting is the fine contrast of light and shade The cool retreat found by these young people

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pool is off set by the clear glare of the summer's sun on the distant meadow. The sky is that faded blue typical of a hot day flecked with soft, white clouds. In the distant horizon some low hills are covered with the summer haze.

The open shed supported by posts in Houghton's picture is as vividly typical of American pioneer life as that famous shed upheld by grotesque poles in Homer D. Martin's IN THE HOUSATONIC VALLEY. Curiously enough this American artist was a contemporary of the provincially developed Seth Houghton. Both were products of the Middle West(Martin was born directly across the Ohio River from Cincinnati at Covington, Kentucky). Both were practically self-taught.(Martin had only two weeks of formal art education).

Edward Hicks died August 3, 1849 just four years after Seth S. Houghton was born in the northern part of the Western Reserve of staunch New England ancestry. Again Houghton may be likened to the Quaker painter according to Mr. Byle: " Edward Hicks... was in many ways alien to his environment. His seed was of England, and New England thrust upward to achieve an uniquely fantastic flowering." This primitive which I am sending to you was probably done when he first started to paint at the age of sixteen (1861) judging from its naivety as compared with his later work, several pictures of which have been recognized as of marked superiority both in technique and inspiration.

This brings us to a technical question in the collection of American folk art. Does the fact that Seth Houghton executed this painting eleven years after his Bucks County predecessor laid down his brush automatically rule it out as an American primitive? To quote Mr. Matlock Price in his article, "American Folk Art Defined" in THE AMERICAN COLLEC-

6- Mrs. Edith Gregor Halpert

TOR. for Nov. 14, 1935 "... Briefly, American folk art as the term is used today by ranking authorities, comprises early American painting, sculpture and certain miscellaneous articles executed from the middle of the 17th to the third quarter of the 19th Centuries, by American artisans, craftsmen and others untrained in the academic art techniques." Furthermore, Mr. Price refers in this article to Mr. Holger Cahill's introduction to the catalogue of the 1931 Newark Exhibition (Which was called "American Primitives"): "Mr. Cahill casts the first doubt upon the accuracy of "primitive" as a designation. The word primitive is used as a term of convenience and not to designate any particular schoolof art, or any particular period. It is used to describe the work of simple people with no academic training and little book learning in art..."

Finally, John Spargo sounded a truth, which might help solve this difficulty, in his volume "Early American Pottery and China" published in 1926. It deals with the time limits that must be applied by the collector of early pottery in America, a principle which could be used in other fields of antiquity in this "new " country.

Spargo states: "In the case of our native potteries, however, there is some justification for the use of the term "early American," in a rather loose sense, so as even to embrace some potteries in which men still living were employed. It is fairly obvious that 1860, for example, which from the stand-point of the Bostonian is quite "late," is from the point of view of Seattle so "Early" as to be almost prehistoric. These are extreme cases, of course, but they serve to emphasize a fact that must be constantly borne in mind; namely, that the course of the development of our country and the manner of its growth compel us to use such terms as "early" and "late" in a rather empirical sense. When we remember that the first kiln of ware made in East Liverpool, Ohio, one of the famous pottery centers of the world, was fired in 1840, whereas in Penn-

LAURA A. STURTEVANT
BERLIN HEIGHTS, OHIO

sylvania the industry goes back a full century before that date, it is easy to understand that "late Pennsylvania" and "early Ohio" may refer to the same period."

Therefore, since our country was settled and developed by degrees, expanding the various arts in new periods, time might well be regarded as a relative matter in the classification of material. It should be recalled at this juncture that there is always much over-lapping of art periods in all countries. And lastly may I add the colorful, modern phraseology of a certain great Mediaeval authority:" It must be remembered that the Middle Ages did not end on Saturday night and Modern Times begin Sunday morning."

There is some circumstantial evidence to prove that Houghton at this early stage in his life may have come under the influence of Edward Hicks' art. In the autobiography of this Pennsylvania artist there is a description of his extensive travels. He always earned his living by his trade or art and undoubtedly did this while on these journeys. It is known that Hicks painted prolifically scattering his works among relatives and friends. Probably many of these same people moved West later taking with them small articles, especially pictures of their life in the East. If this Quaker artist left any canvasses in western New York State, for he penetrated on horse back as far into the wilds as Niagara Falls in 1819, the various Hicks pioneers who later entered the Territory of Michigan or the State of Ohio had not far to carry them. There are a number of branches of the Hicks family in that State. and its northern neighbor.

This painting by Houghton was by some strange chance found originally at St. Louis, Gratiot County, Michigan. According to the Houghton family records Seth had an Uncle Asa Houghton who moved to southern Michigan in 1853. Perhaps his Ohio nephew visited

LAURA A. STURTEVANT
BERLIN HEIGHTS, OHIO

family in that State. There are many out-standing families in Michigan by the name of Houghton. In fact that name ranks in Michigan with that of Randolph in Virginia(Dr. Douglass Houghton being the great pioneer geologist who discovered the copper mines of Lake Superior). So our young Ohioan was possessed of a name that may have afforded him an entrée to certain artistic contacts in the early days of that yet fluid pioneer society. This is only an hypothesis, but the surprising similarity between this farm scene and those of Hicks prompts it. For example, the heads of certain human figures in Hicks' and this bow and arrow scene of Houghton's are very alike in their abnormally large proportions. In the article by Mr. Byle already referred to on page 2 of this letter the lower illustration of Edward Hicks' painting of Penn's Treaty on page 14 of the magazine shows a child on the right with an enormous head. Seth Houghton's heads on the contrary are much more natural and the bodies more graceful, aside from the case of the fat child. It is true that abnormal proportions such as large heads, too long or too short bodies have in the history of art always been a chief characteristic of the primitive. But in this case the particular head abnormality seems very similar in style.

The Houghton family has had a long tradition in England as well as America. However, it has never been definitely proved from which shire Ralph Houghton, Seth's original ancestor in America, came. Since American Folk Art is primarily based on Mediaeval craft traditions, I have collected data concerning the probable three main branches of the family in England, which will accompany the sale of the painting. The intriguing golden-haired Madonna especially prompts this research.

Those who knew Seth S. Houghton describe him as a man of natural artistic ability, combined with a deep mysticism. But also one oddly possessed of a fine sense of humor as shown in this painting

LAURA A. STURTEVANT
BERLIN HEIGHTS, OHIO

9- Mrs. Edith Gregor Halpert

I am offering this primitive first to you because of your interest in our Edward Hicks. If there is any further information pertaining to Seth Houghton that you wish, I shall be glad to send it. The size of the canvas $12\frac{1}{2}$x$15\frac{1}{2}$ins. and is unframed. The wooden frame of the canvas itself is held together by hand-made wooden pegs. The price of the painting, which includes a complete genealogical line of descent in this country and the probable origins in England, is $750. Should you wish, I can forward the picture to you by American Express for detailed inspection.

Enclosed is a copy of a letter from Mrs. John D. Rockefeller, Jr. concerning some portraits of the Van Voorhees family executed at Princeton in 1790 which she purchased from me for her own collection.

Hoping that you will find pleasure in this newly discovered primitive, I am

Yours very truly,

(Miss) Laura A. Sturtevant

PARAMOUNT PICTURES INC.
WEST COAST STUDIOS
5451 MARATHON ST. HOLLYWOOD, CALIF.
TELEPHONE HOLLYWOOD 2411
CABLE ADDRESS "FAMFILM"

De Mille

October 8, 1937

Miss Edith Halpert
The Downtown Gallery
113 West 13th Street
New York, New York.

My dear Miss Halpert:

Mr. deMille directs me to acknowledge with thanks the receipt of your letter of September 29th, and to say he would like very much to see your exhibit and is sorry that he has no immediate plans for being in the east.

We are using in THE BUCCANEER numerous figure-heads on ships, and also in our reproduction of the village of Barataria.

Mr. deMille thinks we have utilized them in a manner that may appeal to you and if you see THE BUCCANEER when it is released he would be interested to have your comments on it.

With best wishes to you from Mr. deMille who appreciates your interest in having written him,

Yours very truly,

Gladys Rosson

Gladys Rosson
Secretary to Mr. deMille.

GR-C

CECIL B. DeMILLE PRODUCTIONS

c.o. William Heinemann
99 Great Russell St
London W.C.1., England

Oct. 14/37

Dear Mrs Halpert,

Many thanks for the extra Pascin photo recently arrived.

I have lately seen & talked to the Leicester Gallery people & I hope you will be able to arrange things with them. They would like to have a Pascin show & I believe they would like to have it soon. The difficulty seems to be prices. I think that prices should not be too high. I have seen drawings by Pascin here for $50 while one can get them in Paris for $35. I have also seen exceptionally good ones at $100 & I think that your limit for water-colours might be £40. or $200. Also I think the $200 ones would have to be very fine indeed. I make these suggestions just to give you an idea of ruling prices here. With Paris so near where one may [illegible] Pascins at a reasonable [illegible], it might be wise to keep prices low. You could always have another show in 18 months time after you have created an interest.

This is a hurried note but I have been meaning to write [illegible] on these past few days & this is the first chance I have had to do it.

Best wishes

Horace Brodzky

but not too many at this price
there should be many at $50 & $75 & $100.

October 14, 1937

Mrs. Maude Pollard Hull
111 E. Franklin Street
Richmond, Virginia

Dear Mrs. Hull.

Thank you for sending me a snapshot of the portraits referred to in your letter. While they are very interesting, we have so large a supply of oil portraits at the present time, that unless those offered to us are unique in conception and quality, we are not interested in adding to that particular department. I am more interested in finding watercolors - portraits, still lifes, figure groups, outdoor scenes, etc. - all dating earlier than 1840.

We still have the stove plates I purchased from you and as the are hard to dispose of in this part of the country, we prefer not to add to this collection. Of course, it would be far more desirable to actually see all the objects you have but as I mentioned previously it seems unlikely that I can take the trip in the near future.

Sincerely yours,

EGH:rc

October 15, 1937.

City of New York
Finance Department

Power of attorney is hereby granted to Samuel C. Cooper, Certified Public Accountant, 151 West 40th St., New York, to represent this corporation in any proceeding involving City, State or U.S. Federal taxes.

American Folk Art Gallery Inc.

By ______________________
Edith G. Halpert, President

Verona. Ohio
Oct. 18, 1937

Mrs Edith Halpert
New York.

Dear Mrs Halpert:

This is in reply to your letter of Sept. 29 in regards to a picture of which I wish to dispose.

I will be in New York on the 25th of this month.

Thanking you in advance, I am,

Respectively, Miss Ethel Hayes.



October 26, 1937

Mr. Harold S. Goldsmith
730 Park Avenue
New York, N. Y.

Dear Mr. Goldsmith:

I am enclosing a receipted bill for the Kuniyoshi. You will note the sales tax notation thereon.

If the picture had been shipped to Mr. Portegal at Lake Mohegan it will be necessary for us to produce for the tax board the express receipt. We have had some difficulty with the tax commission and they now request receipts on all shipments where there are two addresses. Unless we can supply this we are requested to collect and pay the sales tax. Won't you please send me the slip. I am very sorry to bother you with this matter but we have to follow the law in all such cases.

Just as soon as Mr. Kuniyoshi has any pictures completed, I shall communicate with you. Meanwhile, I hope you will come in again to see our exhibitions, from time to time. It was a great pleasure to meet you.

Sincerely yours,

EGH:rc

October 28, 1937

Mr. Horace Brodzky
c/o William Heinemann
99 Great Russell Street
London, W.C.I, England

Dear Mr. Brodzky:

Many thanks for your interest and cooperation.

As I am wholly eager to make a London connection, I shall be glad to follow your suggestion and reduce prices throughout. Evidently the New York market is a much better one in that respect as the figures indicated on the five items sent to the Leicester Gallery are far below the usual selling prices.

I have arranged with a friend who owns some of the Pascins with me jointly, to come in within the next two days to discuss price reductions. Meanwhile, I am going over my own group and marking the drawings and watercolors at the lowest possible figures(in many cases representing the actual cost to me).

Have you any idea how soon the show is to be arranged? I am prepared to send the entire group as soon as you specify. I should like to know exactly how many items should be included.

Sincerely yours,

EGH:rc

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

November 4, 1937

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13th Street
New York, New York

Dear Mrs. Halpert:

In Mr. Edgell's absence I am answering your letter to him of November 3rd in regard to the paintings by your group of artists. I am sure he will be in New York within the next month or so, and I will bring to his attention your request when he returns from the West Coast in two weeks time. I hope, also, that I shall be able to come myself to see these pictures.

Sincerely yours,

Charles C. Cunningham

Assistant Curator
of Paintings

CCC:RI

November 6th,1937

Dear Mrs.Halpert;

I think one of my letters must have failed to reach you telling you that the definite date for the opening of the show will be Monday,December 6th, Everything is well started,a first notice in all the papers tomorrow and then as much as we can possibly get for the last two weeks and during the two weeks that it continues. I think we can count on a good deal but you know publicity here is largely in the society column add allied departments. Of course the few and ineffectual art editors will help out but it doesn't amount to much.

I have written asking for the loans you suggested but have as yet no replies. I am also collecting a very good group of patrons. The committees are all made up from our Public School Art Society Board.

We shall be very glad to have the photographs and I wonder if you have any cuts from the catalogue which you could send to us. We are working on the form of that now but must wait for the loans and exact information from you before it can be printed . However,there is no hurry as we shall not need it before the day of the opening. The invitations will go out about ten days in advance. Our lists are good ones and all ready.

I am getting everything started and then am coming east for a few days so we can discuss any doubtful points.

Shipment can be made at any time convenient for you. I presume you have arranged an extension of your insurance to cover transportation and the period the pictures are in our hands.

I think this is all the points which we need to cover now. I'll be in to see you about November 15th.

Sincerely yours

Kate L. Brewster

The Museum of Modern Art

14 West 49th Street, New York, N. Y. *Telephone:* Circle 7-7470 *Cable Address:* Modernart

November 6, 1937.

The American Folk Art Gallery
113 West 13 Street
New York City.

Dear Sirs:

Our Registrar tells me that she has returned to you the Fractur [279] drawing and "Spirit [198] Home" which you lent to us for our Exhibition of Fantastic Art, Dada and Surrealism. You were certainly very kind not merely to let us have them for our exhibition in New York but also for the tour. You may be interested in knowing that the exhibition was shown in the Pennsylvania Museum of Art, Philadelphia; Boston Museum of Modern Art; Springfield Museum of Art; Milwaukee Art Institute; University Art Gallery, Minneapolis; and San Francisco Museum of Art.

I want to assure you on behalf of the President and Trustees that we very much appreciate your generosity to our Museum.

Very sincerely yours,

Alfred Barr

with best regards and many thanks to Mrs. Halpert!

AHB:lf

November 8, 1937

Mr. Moss Hart
R.F.D. 1
New Hope, Pa.

Dear Mr. Hart:

We have ordered prints of the two velvet paintings from our photographer, and shall send them on to you with the Museum of Modern Art Catelogue. Meanwhile, I am entering below some data on all three paintings.

#106...MOTHER and CHILD — oil on canvas, relined and restored by David Rosen

Painting was found in Biddeford, Maine, where it was painted by itinerant artist, whose name is unknown. The picture was exhibited at the Denver Art Museum in April of 1937 with outstanding examples of early American painting and sculpture. The date is circa 1825, based on the assumption that the New England lady held on to her expensive cap of an earlier vintage.

#720...THE FULL BASKET — painting on velvet

Explanatory note on velvets attached. This painting was found in Trenton, N. J. some years ago, but is definitely from New England where it was known as a theorem pattern. Circa 1800-40. The inscription, "Capt. Allen", which appears on back of frame, refers possibly to the former owner. Painting was in Centennial Exhibition at Albright Art Gallery, the Buffalo Museum, July,1932.

N S...FLUTED BOWL WITH FLOWERS.painting on velvet

Found in Massachusetts, but originally came from old home in Connecticut. The design is absolutely unique in conception as well as in execution. Circa 1800-40. This painting has not been publicly exhibited as it has been acquired just recently from a private collection in Massachusetts.

I hope that you will find the information of interest.

Sincerely yours,

November 10, 1937

Mr. R. Sturgis Ingersoll
1920 Locust Street
Philadelphia, Pennsylvania

Dear Mr. Ingersoll:

Thank you for suggesting the gallery to Mr. and Mrs. Ballard. I suggested that they visit the studio of Robert Laurent to see some of the actual objects on view after having had an opportunity to study the photographs in our books. There are several new suggestions I plan to make to them on their next visit.

For some time I have been thinking of writing to you about a fascinating group of pictures which we discovered recently. There are approximately fifteen watercolors representing a courtship in the Ingersoll family - a courtship which culminated in a marriage. The last painting in the series was signed by the young lady with Ingersoll after her maiden name. Incidentally, there is a very small sketch signed by their son.

While this group of pictures was found in New England, the paintings signed by Ingersoll are definitely of Pennsylvania origin. There may be a connection with your family. In any event, I know you will be delighted with the pictures and I am very eager to show them to you on your next visit to New York.

It will be so nice to see you again.

Sincerely yours,

EGH:rc

November 11, 1937

Mrs. S. R. Guggenheim
Hotel Plaza
Fifth Avenue & 58th Street
New York, N. Y.

Dear Mrs. Guggenheim:

No doubt you have received the announcement of the O'Keeffe exhibition which opened at this gallery on Tuesday.

In your collection of abstract art there seems to be an important place for a painter who has made as great a contribution to art as Georgia O'Keeffe. While some of her paintings cannot be grouped in your classification, she has a number of outstanding canvases which are completely abstract. Several of these pictures were shown in the surrealist exhibition at the Museum of Modern Art. One of the very fine examples of that type is now on view in our exhibition.

It would be a beautiful gesture on your part to add to your collection the work of a woman who now ranks among the leading painters internationally. This would also bring up the American representation.

I do hope that you will come in with the Baroness. I do not know where to address her at this time but I should like to write to her also.

It would be very nice to see you again.

Sincerely yours,

EGH:rc

November 15, 1937

Miss Ethel Hayes
Box 4
Verona, Ohio

Dear Miss Hayes:

This is to acknowledge receipt of the painting on glass, "Charlotte".

I am very sorry to disillusion you about the high value of this painting. Paintings on glass of this type were produced by the Bavarian settlers in the Bethlehem district of Pennsylvania. Large quantities of these glass paintings were made representing German royalty, generals, and heroines of novels. Although I have not come across a "Charlotte" previously, we have had others of "Louise", "Fredericka", etc.

If you would like to have this picture presented to some other gallery or person in New York, I shall be glad to send it on for you: otherwise, we can arrange to return it to you whenever you suggest.

The offer I would be prepared to make would not interest you, I am sure.

Sincerely yours,

EGH:rc

ELLIS AMES BALLARD
BOYD LEE SPAHR
FREDERIC L BALLARD
SCHOFIELD ANDREWS
R STURGIS INGERSOLL
CHARLES I THOMPSON
WILLIAM R SPOFFORD
ALLEN HUNTER WHITE
JOHN V LOVITT
WARWICK POTTER SCOTT
MORRIS CHESTON
ROBERT BRIGHAM
DUDLEY T EASBY JR
KNOX HENDERSON
THOMAS BURNS DRUM
E CALVERT CHESTON
BOYD L SPAHR, JR

LAW OFFICES
BALLARD, SPAHR, ANDREWS & INGERSOLL
1035 LAND TITLE BUILDING
PHILADELPHIA

ROBERT VON MOSCHZISKER
OF COUNSEL

RITTENHOUSE 51-16

November 17th, 1937

Mrs. Edith G. Halpert,
The Downtown Gallery,
113 West 13th St.,
New York City.

Dear Mrs. Halpert,

I was glad to receive your letter of November 10th, and was much interested in your words about the water colors apparently by or of Ingersolls. Are you able by any chance to decipher their first names, as I have a very full book on the Ingersoll family, and I might be able to trace them down.

Very truly yours,

R. Sturgis Ingersoll

RSI/BR

Verona. Ohio
Nov. 17, 1937

Mrs Edith Halpert,
New York City.
Dear Mrs Halpert,

In reply to your letter of Nov. 15, I have no set value, but I do know it is very old and very good, and has value.

You may return same, at your convenience.

Thanking you again for the interest shown.

I am, Yours Respectfully,
Miss [illegible]

HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

November 17, 1937

Miss Edith Gregor Halpert, Director,
The Downtown Gallery,
113 West 13th Street,
New York City, N.Y.

My dear Miss Halpert:

Thank you for your letter of November 2nd regarding the show of American Folk Art. I regret that we are unable to have it in Honolulu, but you are quite right, the expenses of assembling a special group for our specific needs would be too great. In any case we could not give you a sale guarantee.

I shall be in New York, probably during April of next year, and shall call on you then to see some of the objects.

We have a copy of the catalog issued by the Museum of Modern Art and it is an exceedingly interesting collection.

Very truly yours,

Edgar C. Schenck
Acting Director

S:M

MAILING ADDRESS 900 SOUTH BERETANIA STREET. CABLE ADDRESS HONART

[illegible] 1[illegible], 1957

Mr. Moss Hart
New [illegible], [illegible]lvania

Dear Mr. Hart:

[illegible] photographs of the [illegible] on velvet. [illegible] these [illegible] velvets.

[illegible] recall hav-ing [illegible] for your consideration. As [illegible] planning to send out [illegible] exhibition shortly, [illegible] very soon to [illegible] selection while it is com[illegible].

May I take this occasion to thank you for your thought-fulness in leaving the tickets for me. My escort and I enjoyed "I'd Rather be Right" immensely - needless to say - as did the rest of the audience. Congratulations! We are very proud to have some of our paintings in your collection.

Sincerely yours,

EGH:mc

November 20, 1937

Mr. R. Sturgis Ingersoll
Ballard, Spahr, Andrews & Ingersoll
1035 Land Title Building
Philadelphia, Pennsylvania

Dear Mr. Ingersoll:

With few exceptions the paintings regarding which I wrote you bear clear signatures. The paintings which have a very definite Pennsylvania character are signed John Ingersoll: and those of his fiancee, Nancy Gage of Bradford, Massachusetts (also known as Haverhill). After their marriage, she signed her pictures as Nancy Gage Ingersoll. A few small book-plates and one drawing bear the name of John Gage Ingersoll, their son.

Naturally we are keeping the entire set intact as it is an extraordinary family record as well as a beautiful collection of paintings, including every type of subject material.

I do hope that you will get in to see these.

Sincerely yours,

EGH:rc

November 20, 1937

Mr. Frederic L. Ballard
1035 Land Title Building
Philadelphia, Pennsylvania

Dear Mr. Ballard:

Since your visit I have made numerous inquiries regarding the Blackamoors which you mentioned. Mrs. Force definitely refuses to part with any of her collection under any circumstances, but I was fortunate in locating three very handsome examples. All of these are carved in wood and polychromed. I doubt whether they would be suitable for outdoor use unless they were protected from the elements. The only pair I have ever seen in metal is privately owned and cannot be purchased.

I found two very interesting pairs of outdoor metal figures; one of a jockey, and the other of a slave boy. The hitching rings can be removed or substituted. I am sending you cuts of these two items, both of which appear in pairs and may be had at very reasonable prices.

If you will let me know approximately what day you plan to be in New York, we can arrange to have the wooden Blackamoors at the gallery for your inspection. It was a great pleasure to meet you and Mrs. Ballard and I am looking forward to another visit from you.

Sincerely yours,

EGHnrc

WESTERN UNION

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R. B. WHITE, PRESIDENT — NEWCOMB CARLTON, CHAIRMAN OF THE BOARD — J. C. WILLEVER, FIRST VICE PRESIDENT

SYMBOLS

DL = Day Letter
NM = Night Message
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

1937 NOV 23 AM 10 20

CLD185 [illegible] CHICAGO ILL 23

MRS E G HALPERT
113 WEST 13 ST NYK

[illegible] C [illegible]

MR MELLON REFUSES LOAN MRS FORD WILL SEND TOYS HAVE HAD NO REPLY FROM MRS ROCKEFELLER MUST HAVE ALL MATERIAL FOR CATALOGUE BY MONDAY CAN YOU COMMUNICATE WITH HER SECRETARY AND ASK WHETHER [illegible] [illegible] TO LOAN PICTURE OTHER MATERIAL ALL IN HAND

KATE L BREWSTER.

ELLIS AMES BALLARD
BOYD LEE SPAHR
FREDERIC L BALLARD
SCHOFIELD ANDREWS
R. STURGIS INGERSOLL
CHARLES I THOMPSON
WILLIAM R. SPOFFORD
ALLEN HUNTER WHITE
JOHN V. LOVITT
WARWICK POTTER SCOTT
MORRIS CHESTON
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PHILADELPHIA

ROBERT VON MOSCHZISKER
OF COUNSEL

RITTENHOUSE 51-16

November 23, 1937

Mrs. Edith G. Halpert,
The Downtown Gallery,
113 West 13th St.,
New York.

Dear Mrs. Halpert,

I enclose a sheet containing extracts from the Genealogy of the Ingersoll Family in America covering the individuals who did the paintings.

These Ingersolls are far removed collateral cousins of mine.

Very truly yours,

R. Sturgis Ingersoll

encl.
RSI/BR

HARRY BAUM
ATTORNEY AT LAW
SEVENTY PINE STREET
NEW YORK
DIGBY 4-5067

November 24, 1937.

Edith G. Halpert,
Director, Downtown Gallery,
113 West 13th Street,
New York City.

Dear Edith:

As I told you over the telephone today Mr. Nadelman was in to see me and we had a long discussion about your outstanding contract covering the sale of his museum. In accordance with our talk I am enclosing herewith a draft of the letter which should be sent to Mr. Nadelman if you are willing to cancel the contract.

With kindest regards,

Sincerely,

Harry.

Enc.

EDSEL FORD
DEARBORN
MICHIGAN

Nov. 24,
1937

Mrs. Edith G. Halpert,
New York City.

Dear Mrs. Halpert:

Thank you for your letter of November 11th, calling attention to the Exhibition that you are holding of Georgia O'Keeffe's work.

I am not sure exactly when we will next be in New York, but we will make every effort to go and see the Exhibition at the first opportunity.

I am afraid the enthusiastic reports about our modern house in Florida are exaggerations. This so-called house is nothing but a bath building with dressing rooms and a small lounge.

With best wishes,-

Yours sincerely,

Edsel Ford

EBF:C

November 24, 1937

Miss Ethel Hayes
Verona, Ohio

Dear Miss Hayes:

The glass painting was packed and is being sent back to you by express.

Thank you for letting us see it.

Sincerely yours,

LGHnrc

November 29, 1937

Mr. R. Sturgis Ingersoll
1035 Land Title Building
Philadelphia, Pennsylvania

Dear Mr. Ingersoll:

I cannot tell you how grateful I am for the data in connection with the John Ingersoll - Nancy Gage paintings. We so rarely have detailed information about the artists who are responsible for some of the outstanding examples in American art that this is a very special experience for us. It also helps us greatly in dating other pictures of the same type.

I still hope that you will come in to see the pictures.

Sincerely yours,

EGHnr

November 26, 1937

Museum of City of New York
Fifth Avenue & 103rd Street
New York, New York

Gentlemen:

I am enclosing a photograph of an overmantel panel which was [illegible] some years ago in [illegible] Worcester, Massachusetts. We could obtain no information regarding this panel and assumed that it was a public building in New England.

Recently however, someone suggested that it was a record of New York City Hall. As you no doubt have complete records of New York public buildings, it occurred to me to send this photograph to you to ascertain whether you can identify the picture.

Needless to say, I shall be most grateful for your co-operation and assistance in this matter.

Sincerely yours,

EGHalpert

November 26, 1937

Mr. William Sawitzky
P. O.Box 7
Stamford, Connecticut

Dear Mr. Sawitzky:

In recent months we succeeded in adding some very remarkable early American paintings to our collection.

I should very much like to have the pleasure of showing these to you. Some time in the near future, when you find it convenient, won't you come in? I have not had the pleasure of seeing you for quite a long period and I look forward to your visit.

Sincerely yours,

EGH:rc

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

1201-S

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WESTERN UNION

(24)

R. B. WHITE, PRESIDENT — NEWCOMB CARLTON, CHAIRMAN OF THE BOARD — J. C. WILLEVER, FIRST VICE-PRESIDENT

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Ship Radiogram

1937 NOV 30 PM 12 30

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

Received at 203 West 14th Street, New York

INC66 39 DL=CHICAGO ILL 30 1050A

MRS E G HALPERT=

113 WEST 13 ST=

DELIGHTED YOU ARE COMING FOR SHOW WILL YOU DINE WITH US ON WEDNESDAY UNFORTUNATELY ALREADY ENGAGED FOR MONDAY AND TUESDAY CAN MAKE OTHER PLANS UPON YOUR ARRIVAL BUT WOULD LIKE REPLY SO I CAN ASK OTHERS TO MEET YOU=

KATE BREWSTER.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

MUSEUM OF THE CITY OF NEW YORK
FIFTH AVENUE
103RD TO 104TH STREETS

December 4, 1937.

My dear Mrs. Halpert:-

Your letter has been turned over to me for reply.

I have compared the photograph of the over-mantle panel, which you submitted to us, with our records of public buildings in New York, and do not think that this is a New York item. I should be interested to learn the outcome of your research, and am sorry that we cannot be of assistance to you.

With all good wishes,

Sincerely yours,

Grace W. Mayer

Mrs. Edith Gregor Halpert,
Director,
Downtown Gallery,
113 West 13th Street,
New York City.

Nelson, Mo.
12-5-1937

American Folk Art Gallery,
New York,

Dear sir,

At the suggestion of Elenor B. Robinson, art secretary to Mrs. John D. Rockefeller, I am sending you a photograph and a description of a very old picture.

Would be glad to know if you are interested.

Sincerely,
Sadie Hogge



[encl. Hogge 6-5-37]

The entire picture is dowe iw weedle-work. The [illegible]
satiw stitch of some kiwd of thread which closely resembles [illegible]
hair. The trees are of a heavy sort of chewille. The iwscriptiow
ow the tomb is priwted ow silk, awd the face awd arms of the [illegible]
are paiwted ow silk. The iwscriptiow is as follows:

IN MEMORY
of
Mary Evaws
Daughter of Nathawiel awd Hawori Evaws
who departed this life February, 1824
aged 24 years, 5 mowths, and 11 days

*****

Mourw wot for me, my sister dear,
I am wot dead, but sleeping here;
Awd whew the trump of God shall souwd,
Awd wake all watiows uwder grouwd,
Thew shall I rise awd drop my shroud,
And meet my Jesus iw the cloud.

Telephone Kenmore 5188

Bessie J. Howard
Studio
500 Boylston Street
Boston, Mass.

Dec. 6, 1937

Mrs. Edith Halpert
113 W. 13th St.
New York.

Dear Mrs. Halpert,

I am shipping to you at your suggestion the memorial water color that I sent you the photograph of last week. at a less price – $25.00

This old painting came from Salem I thought you would like to know –

Are you interested in stitched & water color memorials? I am having photographs made of two. & will send them on in a few days if you buy the stitched ones – I am sure you will like this piece

Yours very sincerely
Bessie J. Howard.

UNIVERSITY TRUSTEES

THE WILLIAM ROCKHILL NELSON TRUST

KANSAS CITY, MISSOURI

OFFICE OF THE CHAIRMAN
J. C. NICHOLS
310 WARD PARKWAY
KANSAS CITY, MISSOURI

December 6, 1937

Mrs. Edith G. Halpert,
113 West 13th Street,
New York City.

Dear Mrs. Halpert:

It has been a long time since I have had occasion to write to you, and now it gives me great pleasure to tell you that my co-trustee, Mr. H. V. Jones, and I appreciate immensely your very fine gift to our gallery of the two drawings by Pascin. These make a splendid addition to our collection and we are all delighted with them.

Yours sincerely,

J C Nichols

Chairman

JCN ET

CARNEGIE · INSTITUTE
DEPARTMENT · OF · FINE · ARTS
PITTSBURGH · PENNSYLVANIA

HOMER · SAINT-GAUDENS
DIRECTOR

December 7, 1937

Mrs. Edith G. Halpert, Director
The Downtown Gallery
113 West 13th Street
New York, New York

Dear Mrs. Halpert:

I was glad indeed to receive the assurance from you that we had purchased Mr. Karfiol's canvas "Christina". I have long wished to have a work of his in our permanent collection, and now we can realize that we have acquired one of the very best things he has ever painted.

I would have been glad to have tried to raise the price for you if I thought I was going to have any luck. Perhaps I have grown timit in my old age, but I have lost so many sales in an attempt to do that sort of thing, that nowadays I hate to take the plunge.

Again, with many thanks.

Very sincerely yours,

Homer Saint-Gaudens

Director

SG:B

+FA

14 East 94th Street
New York City

Dear Mrs. H alpert:-

I am sure that you will not mind if I do not take the widow's mourning picture from you. I found one in the country which fills my vacant spot better as far as size and shape is concenned. I shall, however, come down soon and beat you down on price on another primitive painting; yours are really lovely. By the way, I wish you would send me the Bucks county farm painting; I have scoured thecountry-side for an old gold frame large enough with no success, so I shall have to have one made. I would like it as soon as possible as I'm dying to get it to the country.

All of Mr. Hart's things look divine on his walls and he is delighted with them. I am so glad thatI was able to get him interested as it has opened up an entirely new field of pleasure for him.

Holiday greetings,slightly a priori.

Cordially,

Beatrice Kaufman

December seventh 3

I'm enclosing my check for forty dollars for the painting.

Bernard Karfiol

Karfiol

Hotel Astor, Apartment 704
Milwaukee, Wisconsin
December 9, 1937

To the Painters of America:

Won't you help me out? I need information that only you and Walter Winchell can give me - if even he can. It's a doctor's thesis in the history of art, in the field of contemporary art in America; and I expect to use the material in a book and publish it. I am doing this work for a European university.

Will you be so gracious as to answer as many questions on my questionnaire as you can and will? It is very important for me to have the information which is not yet available in Who's Who, or the Handbook, or the current publications. Your kindness in response will, moreover, be a great time-saver for me. And you can easily understand that it will be of unusual value that the influences on contemporary American painters should be traced and recorded accurately. The only sure way of obtaining this accurate information is to approach the man actually doing the work.

For your patience in answering my questions and the valuable help you are giving me in the difficult task of collecting and organizing the materials on contemporary American art I feel very grateful and thank you sincerely.

With greetings from a colleague,

LaVera Ann Pohl

December 14, 1937

Mrs. John D. Rockefeller, Jr.
Bassett Hall
Williamsburg, Virginia

Dear [illegible]:

I am [illegible] a painting by Joseph Wright [illegible] the Cleveland Museum of Art.

[illegible] illus- [illegible], the technique and the color [illegible] of the George [illegible] the Washington [illegible] the two [illegible] an opportunity and [illegible] to the two [illegible]

When, [illegible] suggested, I visit [illegible] certainly [illegible] careful study of [illegible] Wrights are extremely rare and while your painting is important in its own right, it would be very interesting to make this additional contribution to the Wright reputation.

I hope that you are enjoying your stay.

Sincerely yours,

EGHalpert



MERRY CHRISTMAS

AND A

HAPPY NEW YEAR

MARY AND NELSON ROCKEFELLER